

FACULTY OF MUSIC
UNIVERSITY OF TORONTO

Wind Symphony

STEPHEN CHENETTE
conductor

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SUNDAY, JANUARY 15, 1989

2:00 PM

MacMILLAN THEATRE

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PROGRAM

"Nineteenth Century Band Music"

Occident and Orient, Op. 25
Grand March

CAMILLE SAINT-SAËNS
(1835-1921)

Elegy at the Tomb of Garibaldi

AMILCARE PONCHIELLI
(1834-1886)

Funeral March
The Brass Choir

EDVARD GRIEG
(1843-1907)
Rescored by Geoffrey Emerson

Victory Symphony

LUDWIG VAN BEETHOVEN
(1770-1827)

Grand Victory and Festival March

GASPARO SPONTINI
(1774-1851)

Variations on "America"

CHARLES IVES
(1874-1954)
Orchestrated by William Schumann

* * * INTERMISSION * * *

"Happy Birthday, Leonard Bernstein"

Presto Barbaro from "On the Waterfront"

LEONARD BERNSTEIN
trans. Frank Erickson

Shivaree

The Brass Choir

Profanation from "Jeremiah Symphony"

trans. Frank Benicriscutto

Prologue and Symphonic Dances from
"West Side Story"

trans. B. Gilmore
and I. Polster

1. Prologue
2. Scherzo
3. Mambo
4. Cha-cha
5. "Cool" Fugue

Prelude, Fugue and Riffs for Solo Clarinet
and Jazz Ensemble

Prelude for the Brass
Fugue for the Saxes
Riffs for Everyone

Peter Stoll, clarinet

TODAY'S CONDUCTOR

STEPHEN CHENETTE became a professor at the Faculty of Music in 1972. In addition to teaching trumpet, orchestral repertoire for winds, and brass chamber music, he is a conductor of the Concert Band, Wind Symphony and Brass Choir, and is Co-ordinator of the Performance Division. He is Secretary of the International Trumpet Guild.

The UNIVERSITY OF TORONTO WIND SYMPHONY, conducted by Stephen Chenette, performed a concert of Canadian music at the 1987 National Conference of the College Band Directors National Association, held at Northwestern University in Illinois. They were the first Canadian group invited to appear at a CBDNA National Conference. A recording of their concert has been released commercially by Crest Records.

In November, the ensemble performed with the McGill Chamber Winds at McGill University in Montreal.

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TODAY'S ARTIST

Clarinetist PETER STOLL, a student of Ronald Chandler, is in his fourth year of the Performance program at the Faculty of Music. In 1987, he was the prize winner in the International Clarinet Society Competition in Illinois, and he travelled to Europe as Ontario's sole representative in the World Youth Orchestra of Jeunesses Musicales. Last summer, he was a national winner in the finals of the Canadian Music Competition. In November, the Ontario Chapter of the IODE awarded Peter -- the Faculty of Music's nominee in a province-wide competition -- the IODE Provincial Scholarship in Music.

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"NINETEENTH CENTURY BAND MUSIC"

The wind band was prominent in the musical life of the nineteenth century, and many well-known composers wrote band music. This music is little known in the twentieth century because of changes in wind instruments and the instrumentation of wind bands. Valves for brass instruments (invented in 1815) and improved key mechanisms for woodwinds led to the development of a wide variety of wind instruments, many of which have become obsolete. The original score of Ponchielli's "Elegia", for instance, includes parts for Flicornibasso and Bombardino. It is only recently that editions of nineteenth century repertoire have become available for contemporary bands, and those used on this concert are by Dr. David Whitwell, a leading authority on the history of wind music and the founder of the Wind Instruments New Dawn Society (W.I.N.D.S.).

Occident and Orient, Op. 25

CAMILLE SAINT-SAËNS

Among Saint-Saëns' compositions are several for military band, such as *Occident et Orient* (1869). Some of the "oriental" material is based on the pentatonic scale and appears again in the opera *La princesse jaune*.

The opening allegro represents the Occident, and the middle moderato the Orient; the themes are combined in the final allegro.

Elegy at the Tomb of Garibaldi

AMILCARE PONCHIELLI

Amilcare Ponchielli was an important composer of opera (he is best remembered for *La Gioconda*), but he also conducted bands in Cremona and Piacenza and composed many works for band. In *Grove's Dictionary*, Fedele D'Amico writes, "...his compositions for band are conceived in a truly symphonic spirit with complete formal freedom and sometimes with almost impressionistic touches." *Sulla Tomba Di Garibaldi*, subtitled *Elegia*, was written in 1882.

Funeral March

EDVARD GRIEG

Edvard Grieg composed the *Funeral March* on the day that he learned of the death of his close friend, Richard Nordraak (1842-1866). Originally for piano, he later scored it for military band and later still for brass choir. At Grieg's request, it was performed at his own funeral.

Victory Symphony

LUDWIG VAN BEETHOVEN

Beethoven's *Victory Symphony* is the original version of the second part of *Wellington's Victory*, Op. 91, which is also known as the *Battle Symphony*. This musical curiosity was written by Beethoven to celebrate the victory of the Duke of Wellington over French forces near the Basque city of Vittoria, in 1813. Johann Nepomuk Maelzel, best known as the inventor of the metronome, was building a device called the Panharmonicon, a giant mechanical orchestral machine, run by air pressure and capable of playing a number of different instruments. *Wellington's Victory* was composed for the Panharmonicon, and Beethoven wrote as if he were writing for real wind instruments. There were delays in getting the machine to work, however, so Beethoven rescored the music for conventional orchestra, and it is best known in this second version. It was quite successful, and profitable, in its day. The melody of *God Save the King* is prominent in the *Victory Symphony*.

Grand Victory and Festival March

GASPARO SPONTINI

Gasparo Spontini was primarily a composer of operas, and was admired by both Berlioz and Wagner. The *Grosser Sieges und Festmarsch* was written during his years in Berlin (1820 to 1842), when he served as Generalmusikdirektor under the patronage of Friedrich Wilhelm III.

Variations on "America"

CHARLES IVES

Many of Ives' early works were for organ and were first heard in church. He was especially fond of slightly spiky descants and interludes based on familiar tunes. When he was 17, he submitted one of these, *Variations Etc. on a National Hymn*, to a publisher. The hymn was nothing less than the second national anthem, *America*. The five far from sober variations ranged from a tongue-in-cheek descant through a loping canter in 6/8 time to a polonaise straight from the music hall. The *Etc.* of the title included a bandstand introduction, a whirlwind coda, and two interludes where each hand played in a different key. The set, needless to say, was rejected and not published until 1949, when E. Power Biggs reassembled the complete version with Ives' help.

The orchestration by William Schuman was prompted by Mr. Biggs' performance at the dedication of the organ in Philharmonic Hall, Lincoln Center, in December 1962.

Mr. Schuman acknowledges the assistance of William Rhodes in preparing the band version.

Adapted from notes by Thomas Willis

"HAPPY BIRTHDAY, LEONARD BERNSTEIN"

LEONARD BERNSTEIN turned seventy on August 25, 1988, and the Wind Symphony joins musicians all over the world in paying tribute to one of the finest musicians of our time. Brilliant pianist, masterful conductor, innovative composer, inspiring writer and lecturer, the world is a richer place, thanks to "Lenny" Bernstein.

Leonard Bernstein wrote the music for the movie, *On the Waterfront*, in 1955. The opening and closing sections, in a fast 7/4, represent violence on the docks, and the slow middle evokes a sunrise over the Hudson River.

Shivaree is defined by Webster's New International Dictionary as "a mock serenade of discordant noises made with kettles, tin horns, etc., designed to deride, or sometimes, in modern survivals, intended merely as a rough jest." In Bernstein's *Shivaree*, a happy brass band plays a merry dance in 7/8, only to be interrupted by a rude band playing a loud march. When the intruders stop, the first band resumes playing and refuses to quit when interrupted again. The music ends in a cacophonous rivalry. It was composed in 1970.

Profanation is the middle movement of Bernstein's first symphony, the "*Jeremiah*" Symphony, based on the Lamentations of the Prophet, Jeremiah. Mr. Bernstein has written that the Scherzo (*Profanation*) gives "a general sense of destruction and chaos brought on by the pagan corruption within the priesthood and the people." It was composed in 1942.

West Side Story (1957), is Bernstein's best known work. With lyrics by Stephen Sondheim, it was a hit as Broadway musical and as a movie. The Prologue depicts the growing rivalry between two teen-age gangs, the Jets and the Sharks. The Scherzo is an imaginary dance sequence in which they find themselves in a world of space, air, and sun. The Mambo is a competitive dance between the gangs. In the Cha-cha, the star-crossed lovers, Tony and Maria, see each other for the first time and dance together. The "Cool" Fugue is an elaborate dance sequence in which the Jets practice controlling their hostility.

Prelude, Fugue, and Riffs was written in 1949 for Woody Herman, whose band disbanded before he could perform it. It was first played in 1955 with Benny Goodman as soloist. It is Bernstein's only significant composition that is absolute music, without any literary or dramatic implications, and is one of the first attempts to write a jazz composition from the "classical" viewpoint. In the **Prelude**, a "hot" section with irregular meters contrasts with a "blue" section with a loose, free beat (marked "with drag"). In the **Fugue**, perky, almost spastic, rhythms create the impression of extemporaneous playing. In **Riffs**, repeated rhythmic figurations, which might be called written out improvisations, come together in a jam session.

Adapted from notes by Jack Gottlieb

Program notes by STEPHEN CHENETTE

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UNIVERSITY OF TORONTO WIND SYMPHONY

Flute

Jennifer Hellen,
Toronto, Ontario
Martina Kurth,
Paris, France
Allison Lupton,
Embrow, Ontario
Grazyna Melech,
Toronto, Ontario
Louis Papachristos,
Toronto, Ontario
Todd Skitch,
Peterborough, Ontario

Piccolo

Leslie Duff,
Weston, Ontario
Tannis McNeely,
Mississauga, Ontario

Oboe

Carol Kim,
Toronto, Ontario
Pippa Williams,
Vancouver, British Columbia

E-flat Clarinet

Janet Pelletier,
Winnipeg, Manitoba

B-flat Clarinet

Lorraine Adams
Bramalea, Ontario
Colleen Cook,
Regina, Saskatchewan
Akiyo Hattori,
Scarborough, Ontario
Arthur Luck,
Toronto, Ontario
Sharon Pearson,
Winnipeg, Manitoba

Janine Short,

Vineland, Ontario
Mark Thompson,
Dundas, Ontario

Bass Clarinet

Lorraine Adams,
Bramalea, Ontario
Colleen Cook,
Regina, Saskatchewan

Bassoon

Slawomir Krysmalski,
Kalisz, Poland
Catherine MacDonnell,
Stoney Creek, Ontario
Darrell Steele,
Winnipeg, Manitoba

Contrabassoon
Catherine MacDonnell
Stoney Creek, Ontario

Alto Saxophone

- * Margaret Johnston,
St. Thomas, Ontario
- Sydney Quinn,
Toronto, Ontario
- Kathy Rea,
Willowdale, Ontario

Tenor Saxophone

David MacLavish,
Toronto, Ontario

Baritone Saxophone

Chiyoko Szlavniks,
Toronto, Ontario

Trumpet

- Tim Birtch,
Milton, Ontario
- Curtis Dietz,
Hanover, Ontario
- * Norman Engel,
North York, Ontario
- Margaret Formica,
Richmond Hill, Ontario

Lovene McCalla,
Toronto, Ontario

Michael Moore,
Petawawa, Ontario

Melody Stepto,
Toronto, Ontario

Ihor Sywanyk,
Toronto, Ontario

Horn

Sam King,
Aurora, Ontario

Louise Little,
Innisfail, Alberta

Darcy McFadyen,
Scarborough, Ontario

Julia Yang,
Scarborough, Ontario

Trombone

- Emily Harris,
Toronto, Ontario
- Sara Moody,
Hamilton, Ontario
- Dean Pattison,
St. Catharines, Ontario
- Joe Pezzelato,
Toronto, Ontario
- * Don Rayment,
Brantford, Ontario

* in Prelude, Fugue, and Riffs

Euphonium
Angelik Jones,
Unionville, Ontario

Tuba

Rob Brown,
Mississauga, Ontario

Colin Couch,
North York, Ontario

String Bass

Stefan Vallentyne,
Toronto, Ontario

Piano

Garnet Ungar,
Calgary, Alberta

Percussion

Christopher Braun,
Waterloo, Ontario

Andrew Morris,
Iroquois Falls, Ontario

Gabe Taryan,
Toronto, Ontario

Steven Wassmansdorf,
Mississauga, Ontario

Manager/Librarian
Sydney Quinn

THE BRASS CHOIR

Trumpet
Tim Birtch,
Milton, Ontario

Margaret Formica,
Richmond Hill, Ontario

Michael Moore,
Petawawa, Ontario

Margaret Wolf,
Toronto, Ontario

Horns

Elke Eble,
Scarborough, Ontario

- + Sam King,
Aurora, Ontario
- Louise Little,
Innisfail, Alberta
- Susan Mawdsley,
Calgary, Alberta
- + Darcy McFadyen,
Scarborough, Ontario
- Julia Yang,
Scarborough, Ontario

Trombone

Patrick Brown
North York, Ontario

Sara Moody,
Hamilton, Ontario

Don Rayment,
Brantford, Ontario

Euphonium

Angelik Jones,
Unionville, Ontario

Tuba

Colin Couch,
North York, Ontario

+ in Shivarree

1988/89 PRODUCTION STAFF

Carl Morey, Dean
Ronald Chandler, Associate Dean
Marnie Hare, Performance Division
Fred Perruzza, Technical Director, MacMillan Theatre
Joe Lesniak & Scott Thom, Technical and Production Assistants, MacMillan Theatre
Joanne Harada, Public Relations Officer
Marta Roller, Public Relations Assistant

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The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year, there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information, telephone 978-3744.

Contributions for the scholarships or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

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UPCOMING EVENTS

THURSDAY,
JANUARY 19

THURSDAY NOON SERIES RECITAL

A program featuring performances by student chamber ensembles, with British composer Robert Saxton

12:10 pm

Walter Hall

Free

SUNDAY,
JANUARY 22

FACULTY RECITAL SERIES

Nora Shulman, flute with Judy Loman, harp
and Che Anne Loewen, piano

C.P.E. Bach

Sonata No. 4 in D Major

Eldin Burton

Sonatine

Doppler

Fantaisie Pastorale Hongroise, Op. 26

Glenn Buhr

Danses abstraites

Prokofiev

Sonata

2 pm

Walter Hall 12/\$7 students, seniors